



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

cago made the Art Institute. Chicago has supported the Art Institute through thick and thin. The results are now on exhibition. A glance at the signatures reveal a notable dependence of American art upon Chicago. For art's sake, as well as for industry's and for Chicago's sake as well as for America's, the Art Institute merits not only the usual allegiance but, in these days of stress, an allegiance that will assure its continuance and expansion and doubly earned prosperity. It is our show piece. Support it. Give.

*Editorial from the Chicago Examiner,
February 12, 1918.*

REAL PATRIOTISM CONSERVES ART EVEN IN THE VORTEX OF WAR

WE lack a sense of proportion when we allow the Chicago Art Institute to fall into serious financial straits because the nation is at war.

Since we declared war, less than a year ago, the Chicago Art Institute has lost at least 1,200 members, which means \$12,000 less in annual revenue.

And this at a time when the cost of running an institution like the Chicago Art Institute is higher than ever before.

War is the excuse, of course. But it is a mighty poor excuse. We Americans may think that war conditions justify at least a temporary neglect of art, but the older civilized governments take an exactly opposite view.

Both France and Great Britain, for instance, have appointed national art commissions in the midst of war, and have supplied them more liberally with funds than was thought possible in times of peace.



SCULPTURE IN EXHIBITION
BY CHARLES HAAG

The British government is even recalling artists from the trenches. The French government is filling the nation's art schools with girls, and subsidizing every form of legitimate art as generously as before the war.

In short, the older civilized nations consider it as necessary to preserve art, to stimulate art, even in the throes of a gigantic war, as they do to preserve any other corner stone in the fabric of civilization itself.

Lately we wrote an editorial appealing to the Chicago City Council for at least a nominal appropriation of city funds, sufficient to keep the municipal art commission alive.

It is only a lack of vision and a due sense of proportion that makes such appeals necessary.

Education—all forms of real education—must go ahead in spite of war.

War does not affect real art. Its guns may shatter great cathedrals and priceless galleries of art. That passing phase will only bring out in clearer relief the deathless character of true art.

For these losses will be repaired, and on the ruins will rise art treasures more magnificent and more educational than the world has seen before.

Art is one of the keynotes of a worthwhile civilization, and we cannot afford to smother it even in war times.

Editorial from the Chicago Tribune, July 10, 1917.

THE ARTS IN WARTIME

WE decline to specify—harm might come of it—but evidence accumulates that Chicagoans are withdrawing support from the fine artistic movements they thought meritorious in time of peace and think an unpatriotic extravagance in time of war.

We admire the motive. It bespeaks a moral earnestness very encouraging to behold. And yet we believe it a mistaken economy, unfair to professionals who live by their art, unfair to a public that depends on artistic pleasures to keep its spirits up, and unfair to the givers themselves, as the movement they have hitherto supported will get a setback from which they will be slow to recover. Then, too, it strikes us that such economy is premature, to say the least, and strangely out of harmony with the behaviour of the great warring nations in that regard. Take a case in point.

France, so we are repeatedly told, is "exhausted" and "bled white." Yet the Paris salons continue. Music survives. The theater, while gravely hampered, is

by no means extinct. The embellishment of cities goes on, not as before the war, but with astonishing fearlessness, considering. New acquisitions are still being made by the Direction des Beaux-Arts, and just at present Paris is having the finest of all rose shows.

We are convinced that fine, artistic movements deserve support in America despite the war. We are almost tempted to think that they deserve especial support because of the war. Their entire influence tends toward a sane, wholesome morale. Things will be glum enough without our deliberately robbing existence of its enjoyments. There is no need of doing so now. In all likelihood there never will be.

REQUIREMENTS FOR ARTISTS IN THE ARMY SERVICE

THROUGH correspondence with the War Department, the Art Institute is enabled to publish a list of requirements for artists who desire to enter patriotic service.

The importance of military training is emphasized, and, for this purpose, local home guard battalions, militia cadet companies, and other means of drill are recommended. Every man is expected to be a soldier whatever his special province in the military field may be. After this, if he desires to be assigned to art work of any type, he should possess certain qualifications of training and experience which are indicated in the following paragraphs—a condensation from the War Department's letter.

A practical knowledge of broken color should be acquired, not as the landscape painter practices its use, but